



FIG. 1.—Fireplace in Tattershall Castle, Lincolnshire, built by Ralph, Lord Cromwell, between 1433 and 1455, with arms of Tattershall, Cromwell impaling Deincourt, Fitzalan, &c. and the Treasurer's purse and motto.

HERALDRY IN ENGLISH MEDIEVAL ARCHITECTURE.

By W. H. ST. JOHN HOPE, M.A.

Read at the General Meeting of the Royal Institute of British Architects, 15th March 1897.

IN addressing you this evening on the conjunction of Heraldry with English Gothic architecture, I propose to confine my remarks to the historical period beginning with the accession of Henry III. in 1216, and ending with the death of Henry VIII. in 1547. The heraldry associated with the architecture of the Renaissance and later periods may be safely left to be dealt with at your next meeting, by the competent hands of Mr. J. A. Gatch.

Whatever in the nature of heraldry existed before the thirteenth century does not now concern us, inasmuch as it has no connection with architecture. The evidence of seals does, indeed, show that true heraldry, as we understand it, had already been invented before 1150 ; * and some people have imagined that certain devices and strange beasts which are found in late Norman sculpture have an heraldic significance, but, so far as I am aware, no corroborative evidence on this point is forthcoming. On the other hand, there is every reason for beginning with the reign of Henry III., for it was then that heraldry first became associated with architecture, and this association is practically contemporary with the reduction of heraldry to those scientific elements which have descended to us almost without alteration or modification.

The applications of heraldry to architecture, in the period to which I shall restrict myself, are so numerous that it is not easy to deal with them in any degree of connection. Arms, badges, crests, and supporters are freely used in every conceivable way and on every reasonable place, on gateways and on towers, in windows and on wall, in the spandrels of arcades, on vaults and roofs, on plinths, on buttresses and pinnacles, in cornices and parapets, on porches and on doorways, on wood work, metal work, and furniture of all kinds, on tombs, fonts, pulpits, and screens, in painting and in glass, and on the tiles of the floor. Whether the building be ecclesiastical, domestic, or secular is immaterial : there is no difference in the treatment of the heraldry nor limitation of its use. The men who erected great churches like York or Lincoln likewise built such castles and houses as Alnwick, Haddon, and Penshurst, and

* See a valuable paper by Mr. J. H. Round in the *Archæological Journal*, li. 46.

Third Series. Vol. IV. No. 10. — 18 March 1897.

even barns like those at Glastonbury and Pilton; and as they used but one style of building, so they had at the same time but one treatment of heraldry.

The earliest applications of armorial insignia were purely of a personal character, to distinguish a man from his fellows when all were alike disguised in their war harness. These insignia usually took the form of a device painted upon the wearer's shield or attached to his headpiece, the object of both being that he might easily be recognised. It is, therefore, only natural that heraldry should be met with first in buildings in the form of painted or sculptured shields on the monumental effigies of departed warriors. An early and at the same time splendid example may be seen at Salisbury in the effigy of William Longespée, Earl of Salisbury, who died in 1227. Other effigies of later date with sculptured shields are those of Robert de Vere, *c.* 1275, at Hatfield Broadoak, a beautifully diapered example, and of Robert de Ros (*ob.* 1285) in the Temple Church.

The value of armorial shields as a mode of picture-writing soon suggested itself when heraldry became a science, and the association of them with architecture formed at once a beautiful form of decoration and a speaking historical record. The wall arcades of the nave aisles in the abbey church of Westminster furnish us with the earliest and most charming examples of this combination. They form two distinct groups. The first consists of sixteen



FIG. 2.—Shield of Richard, Earl of Cornwall and King of the Romans (*ob.* 1272). From the nave of Westminster Abbey Church.

large shields, disposed in pairs in the spandrels of the four bays west of the transept on each side, and all finely carved and painted. Each shield was originally represented as suspended by its straps from two heads of varied design, one on either side of the shield [fig. 2]. Mr. Micklethwaite has shown* that this part of the church, as forming the quire, was built before 1269, and this is fully borne out by the heraldry, which represents the arms of Edward the Confessor, the Kings of England, Scotland, and France, the Emperor of Germany, and the Earls of Provence, Winchester, Lincoln, Cornwall, Rothsay, Gloucester, Norfolk, Leicester, Surrey, Hereford, and Albemarle. All of these, except of course St. Edward, were no doubt benefactors to this part of the building. The shields of the second group, which were originally twenty-four in number, were disposed in the spandrels of the remaining bays down to the west end of

the nave, but as they were painted only, and not sculptured, they have been less cared for, and most of them have been repainted or otherwise destroyed. They were, however, very little later than the carved examples, and formed, historically, a continuation of the series.

The same magnificent church also furnishes us with two early examples of tombs decorated with heraldry, in that of Queen Eleanor, the consort of Edward I., which was set up by Master Richard of Crondal in 1291, and that of William de Valence, Earl of Pembroke, who died in 1296. The effigies on these tombs also display armorial decoration. The beautiful gilt latten figure of the queen, cast by Master William Torel in 1291, lies upon a plate or bed of the same metal, which is engraved throughout with a lozengy diaper of castles and lions, borrowed from the queen's quarterly shield of Castile and Leon. The neighbouring effigy of Henry III., cast at the same time as Eleanor's by the same famous English

* *Archæological Journal*, li. 20, 21.

goldsmith, has the foot-gear engraved all over with little lions of England. The effigy surmounting William de Valence's tomb, like the chest that carries it, is of wood covered with

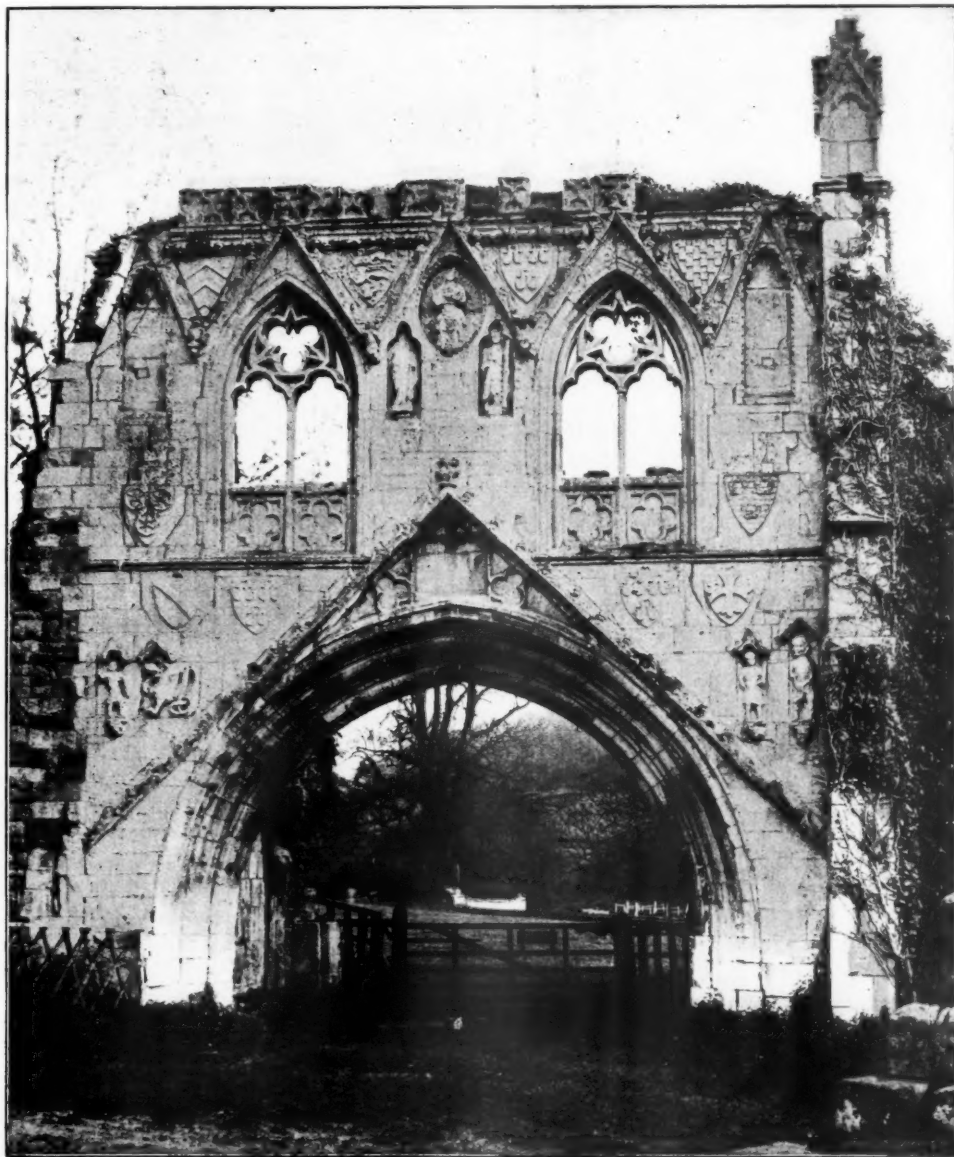


FIG. 3.—Gatehouse of Kirkham Priory, Yorkshire. With arms of Clare, England, Ros, and Warrene, Lespee, Greystock, &c. Built between 1289 and 1296. (From a photograph by Valentine & Sons, Dundee.)

gilt bronze plates, and still retains its splendid diapered shield of Limoges enamel, as well as some of the lesser shields with which it was decorated. The armorial ornaments of the chest

on which the effigy lies have now disappeared, but a part of the bed-plate, with a diaper of enamelled lozenges of England and De Valence, has escaped, as have also some minor details.

The whole of the metal work of this monument is obviously French, but the stone tomb below is certainly English.

Besides the heraldry on Queen Eleanor's tomb, I may mention that decorating the three crosses at Geddington, Waltham, and near Northampton respectively, which are all that survive of the twelve set up to the Queen's memory in 1291 and following years by her sorrow-stricken consort.

Another admirable example of the thirteenth century of heraldry conjoined with architecture is the gatehouse of Kirkham Priory, Yorkshire [fig. 3]. This beautiful composition has two rows of four shields each, one just below the cornice and parapet, the other suspended, as it were, beneath the stringcourse dividing the two storeys. Though at first these eight shields appear to be without order, they actually form pairs, and bear the arms of four benefactors to the Priory and those of their wives. From these the date of the work can be shown to fall between 1289 and 1296. Two other single shields bear the arms of Walter Lespee, the founder, and of John of Greystock, a benefactor who died unmarried in 1306.

At the same time that the Kirkham gatehouse was in building, the new nave of York Minster was begun, a work that went on for about a quarter of a century. Various benefactors to the church are here commemorated, after the Westminster fashion, by their shields of arms, thirty-two in all,



FIG. 4.—Micklegate Bar, York. With arms of King Edward III., the City of York, &c.
(From a photograph by Valentine & Sons, Dundee.)

which are sculptured, two to a bay, in the spandrels of the pier arches. They were no doubt originally painted, or intended to be.

An arrangement somewhat similar to that at York occurs at St. Albans in the beautiful Decorated bays of the nave of the abbey church, built after the partial fall of the south side in 1323. The shields are only six in number, but they are perhaps the finest examples of their kind both in design and workmanship.

In the north of England there are a number of buildings of the fourteenth century which combine heraldic decoration with the architecture. The lofty gatehouse of Bothal Castle, for instance, built about 1350, has a double row of shields above the doorway. A somewhat similar treatment, of about the same date, may be seen at Alnwick Castle, where the entrance to the keep and its two octagonal flanking towers have a row of carved shields just below the parapet. At Hilton Castle, co. Durham, an entrance not unlike that of Alnwick has over the door a number of shields and a large banner of the royal arms, with other shields on the flanking turrets. At Lumley Castle the heraldry externally takes the form of a number of crested helms with pendent shields; internally there are two vertical rows of shields with Lumley alliances. Both these examples are *circa* 1390. The Lion tower at Warkworth (*circa* 1400) and Micklegate Bar, York [fig. 4], are further instances of armorial insignia carved over doorways.

The presbytery and quire of York Minster, which were in building respectively from 1361 to 1370 and 1380 to 1400, have in the spandrels of the pier arches a series of sculptured shields similar to those in the nave, which obviously suggested them. The great arches of the central lantern tower, built in continuation of the works of the quire, are also adorned with large and fine examples of the sculptured shields of arms of the builders and others.

One of the most splendid buildings of the fourteenth century, the Royal Chapel of St. Stephen at Westminster, built by Edward III., has unfortunately been destroyed. From the many coloured and other drawings of it that have been published by the Society of Antiquaries and others, it must have been gorgeous with heraldic decoration in both painting and carving, and we can but deplore the loss of so priceless a monument of English art.

Taken as a whole, the fourteenth century, except perhaps in Yorkshire, was not very prolific in buildings decorated with heraldry; but it produced a magnificent series of monuments, many of so elaborate a character as to form distinct features of the churches wherein they stand.

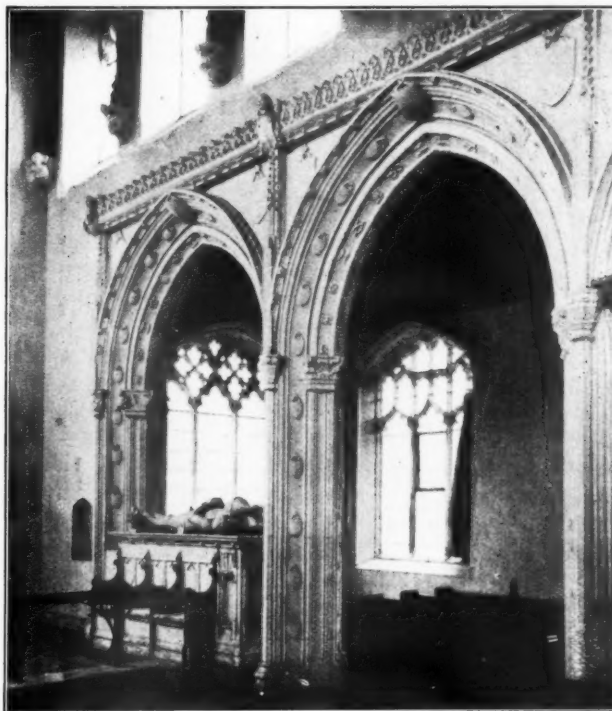


FIG. 5.—Piers and Arches in Wingham Church, Suffolk. With heraldic decoration commemorative of Michael de la Pole, Earl of Suffolk (ob. 1416), and his wife Catherine Stafford.

(From a photograph by the Rev. Walter Marshall.)

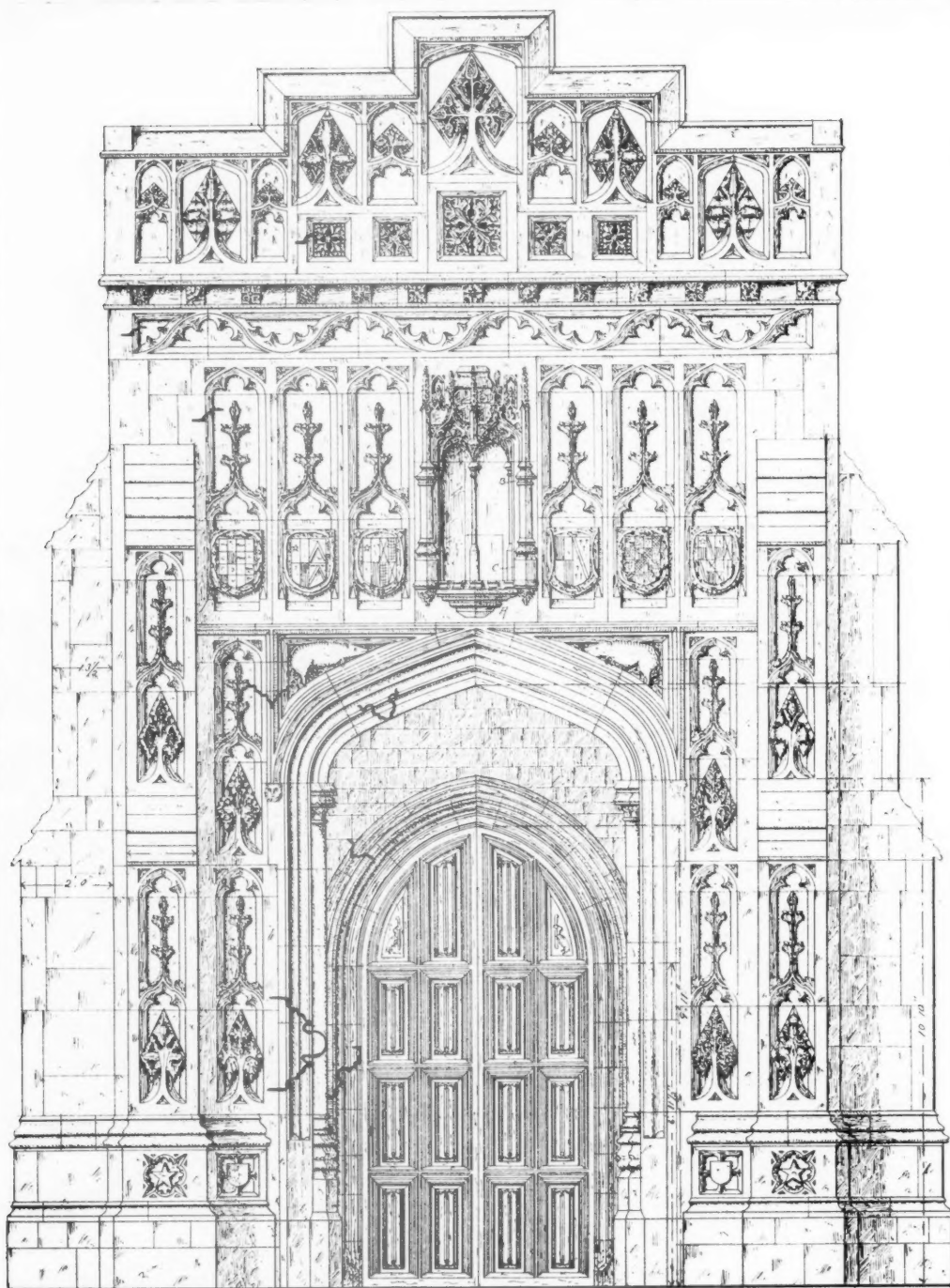


FIG. 6.—South Porch of Lavenham Church, Suffolk. With arms of the 8th, 9th, 10th, 11th, 12th, and 13th Earls of Oxford. Built probably at the cost of John de Vere, the 13th Earl, between 1486 and 1508. In the spandrels are the De Vere boars, and on the plinth is the mullet from the De Vere arms. (Reproduced from an original drawing by W. Gillbee Scott [F.J.]

Thus, at Westminster, on the north side of the presbytery, are the three tombs of Aveline, Countess of Lancaster, Edmund Crouchback, and Aymer de Valence, all set up about 1325, and once resplendent with heraldry in painting and gesso. The Bote-tourt tomb at Belchamp Walter, Essex, of about the same date, is a good example of the canopied tomb with heraldic spandrels, and there are other such at Howden and in Holy Trinity Church, Hull; but the finest of this type is the splendid monument, *circa* 1340, of Lady Eleanor Percy in Beverley Minster, with richly diapered shields. The tomb of Lady Montacute at Oxford (1355); the two Burghersh monuments at Lincoln (*circa* 1372); those of Queen Philippa (1369) and Edward III. (1377), at Westminster, and of their son Edward, Prince of Wales (1376), at Canterbury; and that of John, Lord Neville (1377) and Maud Percy his wife, at Durham, though rich in beautiful heraldry, are uncanopied, as is the fragment of the tomb at King's Langley of Isabella, Duchess of York (1393). The Bouchier tomb at Halstead (after 1349), and those of Bartholomew, Lord Burghersh, at Lincoln (1356), of Bishop Hatfield at Durham (1381), and Guy, Lord Bryen, at Tewkesbury (1390), are good examples of canopied heraldic tombs of the second half of the century.

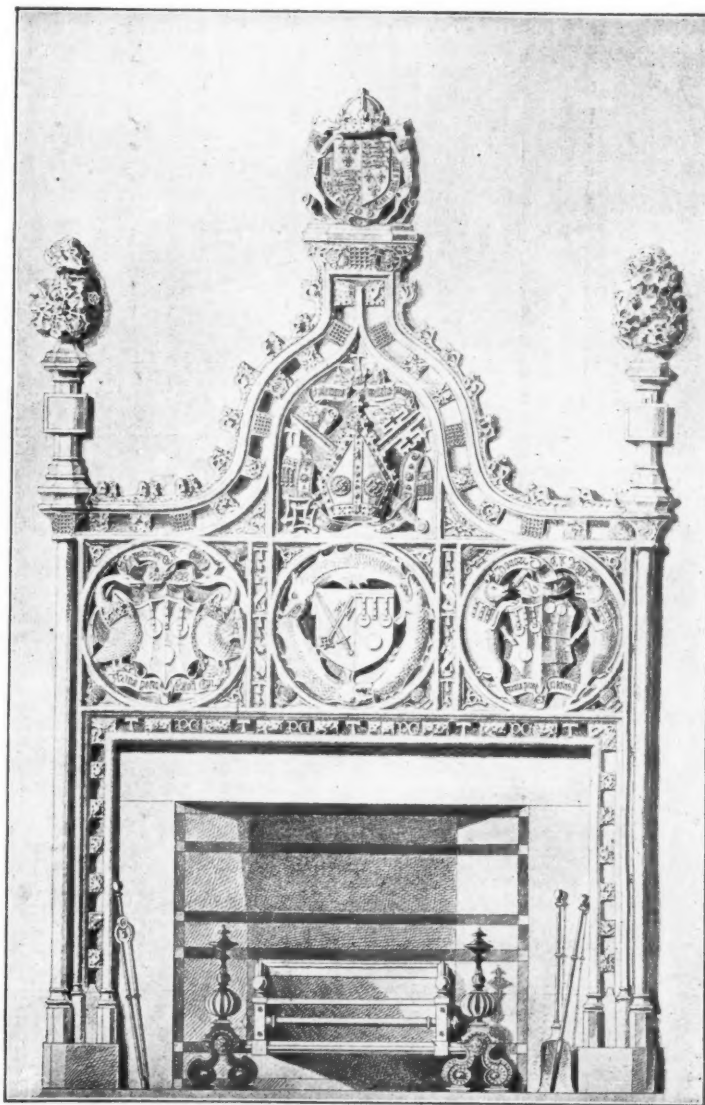


FIG. 7.—Fireplace in the Bishop's Palace at Exeter, with the arms and badges of Peter Courtenay, Bishop of Exeter, 1478 to 1487. At the top are the royal arms of Henry VII.

(Reduced from a drawing by Mr. Roscoe Gibbs in *The Courtenay Mantlepieces*.)

The so-called Perpendicular style, which produced such a number of grand churches and

houses during the fifteenth and sixteenth centuries, was very prolific in heraldic ornament and decoration. This is especially seen in East Anglia, where almost every large church of the period is lavishly decorated with heraldry, notably on the parapets, plinths, and buttresses, as, for example, at Wymondham, Blakeney, Swaffham, and Long Melford. Sometimes rich bands full of carved shields or badges are found, like that over the west doorway at Sall, and the gatehouse of the bishop's palace at Norwich, or the arcades are ornamented with heraldry, as at Wingfield [fig. 5]. The richest work, however, is often reserved for the principal porch, as at Cley, Walpole St. Peter, Aylsham, Lavenham [fig. 6], &c. The splendid wooden roofs and ceilings are also frequently enriched with angels holding shields, as at Blythburgh and elsewhere, or with painted decorations of a more or less armorial character, as at East Dereham. One of the finest of the latter class is at Norwich, over what was once the quire of St. Giles's Hospital, and has large square panels of a golden yellow colour each filled with a black eagle. The hospital still survives, but the quire has been divided by a floor, and the royal birds of Queen Anne of Bohemia now look down upon the old ladies who live in the "Eagle Ward."

Heraldic ornament is, of course, by no means confined to the Perpendicular work of East Anglia, but may be found in buildings of the same style in other parts of the country, *e.g.*

the Beauchamp Chapel at Warwick, Wingfield Manor House, the Cantilupe chantry house at Lincoln, the George Inn at Glastonbury, and the unfinished west front of Bolton Priory (Yorks).

Many of the ornate fireplaces of the fifteenth century furnish fine displays of heraldry. Some of the best, because of their variety of design and ornament, are those in the grand brick castle of Tattershall, in Lincolnshire, built by Ralph, Lord Cromwell, between 1433 and 1455. They are four in number, and are ornamented with rows of shields of arms, alternating

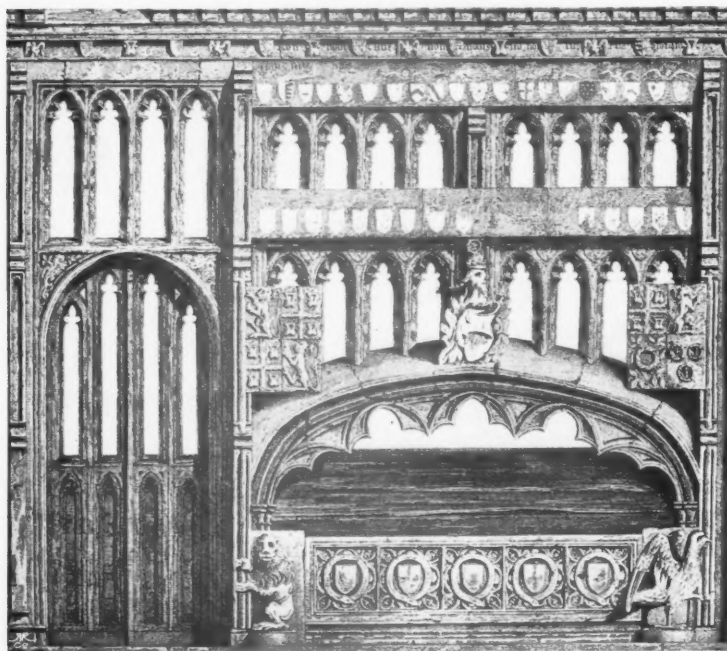


FIG. 8.—Tomb of Lewis Robsart, Lord Bourchier, K.G., *ob.* 1431, and Elizabeth his wife, in Westminster Abbey Church. With badges and painted shields, banners of arms, &c.

(Reduced from Neale and Brayley's *History and Antiquities of the Abbey Church of St. Peter, Westminster*.)

with the purse or badge of office of Lord Cromwell as Treasurer of the Exchequer [see fig. 1].

A later and even more elaborately ornate fireplace is that in the bishop's palace at Exeter [fig. 7]. It is of different design from the Tattershall examples, and literally covered

all over with the armorial ensigns and badges of Bishop Peter Courtenay, who held the see from 1478 to 1487.

The fifteenth century, like the fourteenth, was rich in heraldic monuments. That of Henry IV. and his queen at Canterbury is an excellent instance of a high tomb, and still retains its tester, which is richly painted with badges, collars of SS, and shields of arms. Another fine tomb, of curious design architecturally, is that of Lewis Robsart, Lord Bouchier (*ob.* 1431), at Westminster [fig. 8], with large quartered banners of arms at the ends, the poles of which are ingeniously worked into the buttresses and held by lions or falcons. Another grand example, for the making of which the contracts have been preserved, is the marble tomb, with latten weepers, effigy and herse, and enamelled escutcheons, set up at Warwick, in 1452, to the memory of Richard Beauchamp, Earl of Warwick.

During the fifteenth century there came into fashion those beautiful stone structures that combine the monument with the chantry chapel,



FIG. 9.—Chantry Chapel of Thomas Ramryge, abbot 1492 to c. 1520, in the presbytery of St. Albans Abbey. The various shields (except those of the Royal Arms) are supported by figures of rams with collars charged with the letters *rygc*.

of which we have examples at Tewkesbury, St. Albans, Salisbury, Winchester and elsewhere. One of the finest in design, as it is most remarkable in construction, is the bridge-like structure in Westminster Abbey church, in memory of Henry V., whose tomb stands beneath it. The heraldry on it is good of its kind, but is chiefly restricted to the spandrels and to the bands above and beneath the sculptured sides. The chapels of Humphrey, Duke of Gloucester (*ob.* 1446), and Abbot Thomas Ramryge at St. Albans [fig. 9] abound with beautiful heraldic ornament, as does the chapel of Bishop Richard Fox at Winchester.

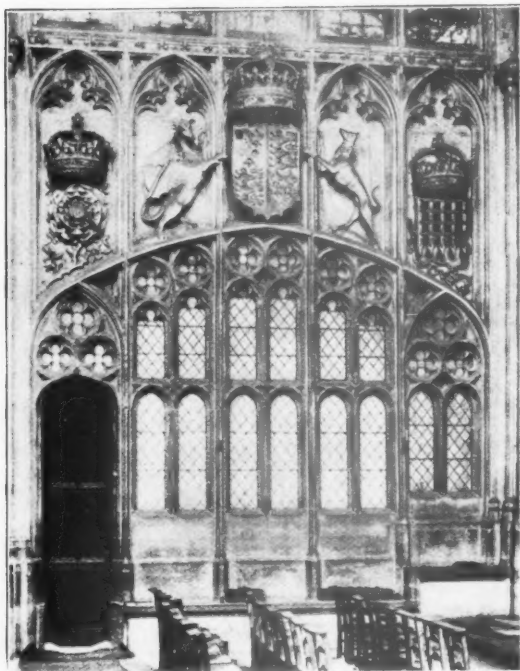


FIG. 10.—Compartment of the Ante-chapel of King's College Chapel, Cambridge, with Arms and Badges of Henry VII. Date, *circa* 1510.
(From a photograph by the Rev. Walter Marshall.)

Much of the architectural heraldry of the first part of the sixteenth century is simply a continuation of that which preceded it. In large and costly buildings, however, the increased richness of the architecture was accompanied by a corresponding outburst of heraldic display, as in Henry VII.'s Chapel at Westminster, King's College Chapel, Cambridge [fig. 10], St. George's Chapel, Windsor, and Hampton Court. Other rich works of the period are the Greenway Chapel at Tiverton (1517) and the gateway to the Deanery at Peterborough [fig. 11].

Amongst the most beautiful heraldic works of this time are the bronze doors of Henry VII.'s Chapel [fig. 12]. The framework of these is ornamented at the intersections with large Tudor roses, in themselves beautiful enough; but the effect is greatly enhanced by the treatment of the interspaces, which are of pierced work representing various royal badges and

devices, such as the falcon and fetterlock of the House of York, the Beaufort portcullis, Tudor roses, the royal cipher, &c. The magnificent bronze grate enclosing the King's tomb, which, like the doors, is of undoubted English work, is profusely adorned with heraldry, especially in the upper parts. I would particularly call attention to the skilful treatment of the Royal Arms over the doors, and the great branching candleholders with basins in form of crowned roses [fig. 13].

Besides these characteristic features of architectural heraldry of the fourteenth, fifteenth, and sixteenth centuries, to which I have endeavoured as briefly as possible to call attention, there are many others that must be passed over for want of time and space. I should, however, like to select a typical architectural feature, and to show what influence the introduction of heraldry has had upon its ultimate development in one direction.

Some of you are perhaps acquainted with the grand gatehouse of Thornton Abbey, in Lincolnshire, the date of which lies between 1382 and 1388. The outer archway of this has carved spandrels, each containing by way of ornament a small uncharged shield. In a doorway of not much later date in the church of Uffington, in the same county, the spandrels are

enlarged, and each contains a crested helm with small pendent shield below [fig. 14]. The further development of the armorial spandrel is well seen in the Erpyngham Gate, at Norwich, built after 1411, and in the west porch of the cathedral church there, the work of Bishop Alnwick before

1436. The arch that carries the chantry chapel of Henry V. across the ambulatory in Westminster Abbey church furnishes a good example of intermediate date. In all three cases the spandrels are filled with tracery and heraldic insignia. Another Norwich doorway, now built into the Gildhall, carries us a step further [fig. 15]. Besides armorial spandrels of unusual richness, the finial above the door is a sculptured representation of the royal

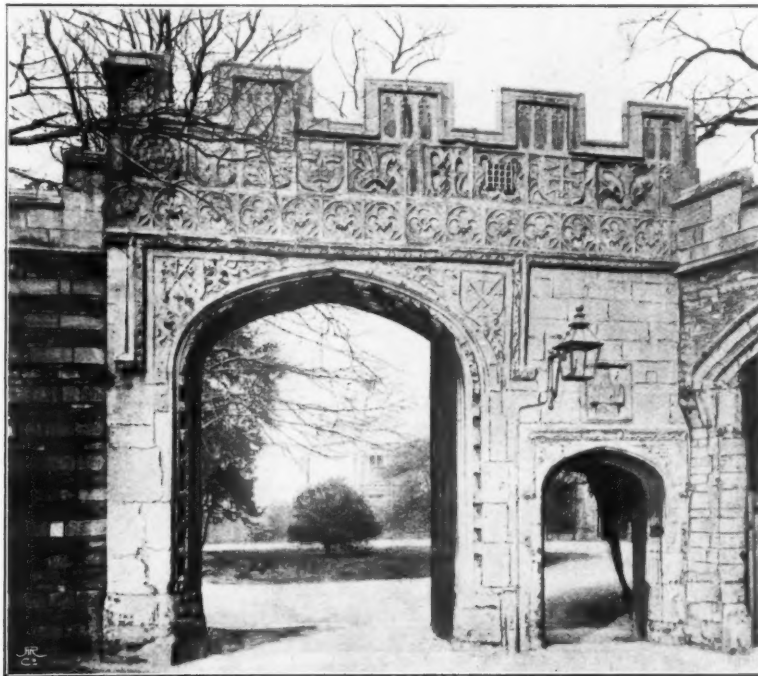


FIG. 11.—Gateway to the Deanery, Peterborough. Built by Robert Kirkton, abbot, 1497 to 1526. (From a photograph by Mr. A. Nicholls.)

arms and supporters of King Henry VIII. The final stage is illustrated by the west doorway of King's College Chapel, Cambridge, in the form of a large compartment over the arch entirely filled with heraldry, in this case the Royal Arms and supporters and huge Tudor badges. An even finer example of the same date, *circa* 1510, occurs on the gatehouse of St. John's College, where the armorial ensigns and badges of the foundress, the Lady Margaret Beaufort, also fill a large compartment over the entrance [fig. 16]. In this case, however, more distinct traces survive of the spandrels from which the over-panel has been developed.

A similar chain of progressive examples might be formed from a series of vaults with armorial bosses. A conveniently early instance is afforded by the late fourteenth-century vault of the Lady Chapel at Ottery St. Mary, whereon shields of arms appear in conjunction with foliage and figure subjects. The aisle vaults at Winchester are a somewhat later example of the same usage. The cloister alleys at Canterbury, built during the reign of Henry IV., have lierne vaults with bosses that are almost all armorial; and the same treatment is seen in the south porch of the same church, where the bosses are carved with shields of several sizes encircling a central one with a still larger shield of the Royal Arms. In this case the arms fix the date at about 1422. All the vaults in the central and western parts of the church of Canterbury are more or less heraldic, and form a good series of examples of this mode of decoration. Another interesting heraldic vault is that over the presbytery of the cathedral

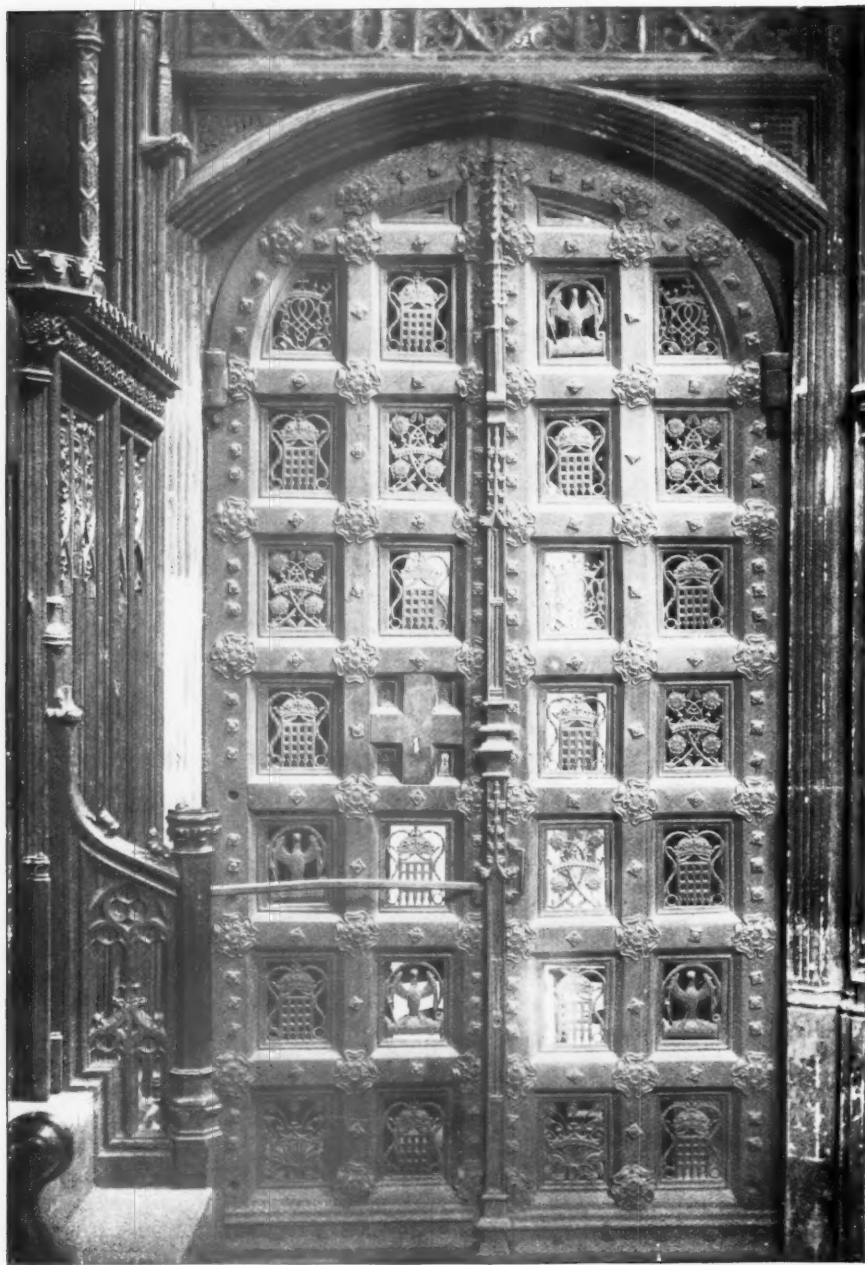


FIG. 12.—One of the Bronze Doors at the west end of the chapel of Henry VII. at Westminster, with Tudor Roses and other Royal Badges.

church of Norwich. In this most of the bosses are carved with *gold wells*, the rebus or "reason" of Bishop James Goldwell (1472-1499), to whose munificence we largely owe the beautiful Perpendicular work of the eastern arm of the church. The effect in this case of the oft-repeated rebus is hardly as satisfactory as that of a series of shields, and cannot at all compare with the bewildering splendour of a lot of badges. One of the best examples of these is afforded by the vault covering the quire and presbytery of St. George's Chapel, Windsor, contracted for in 1505. It is adorned throughout with elaborate bosses and pendants, wrought with the Royal Arms and badges, and those of the contemporary Knights of the Order of the Garter, all gleaming with gold and colour. The same treatment may be seen in the nave vault of the chapel, from which that of the quire was expressly directed to be copied.

Another and almost equally fine example of such an heraldic vault is the wooden one of the presbytery of Winchester, put up by Bishop Fox before 1520. Like the Windsor vault, it has the bosses painted and gilded with excellent decorative effect.

The introduction of fan vaulting necessarily limited the display of heraldry. In the aisle vaults at Windsor, for example, armorial devices are confined entirely to the centre of each severy, and in the great vault of King's College Chapel, Cambridge, the crowned roses or portcullises which form the pendants alone are heraldic.

Before concluding my remarks, I should like to offer a few practical considerations on the artistic treatment of the heraldry itself, which are suggested and illustrated by the foregoing examples of its application to architecture.

One of the first things to notice in ancient heraldic art is the liberty taken with the shape of the shield. The earliest forms of shield were simple, but others were introduced from time to time, and in the fifteenth and sixteenth centuries these often assumed strange and irregular outlines. The early heater-shaped shield, however, owing to its capabilities, always remained in use. The shape of a shield was, of course, purely a matter of fashion; and except in the case of the inconvenient lozenge form, which was usually reserved, even in the fourteenth century, for the armorial bearings of ladies, it has no significance whatever. A point on which the Mediæval artists were usually most particular was the covering of the field or ground of the shield as far as possible with whatever it was charged, either by taking advantage of the elastic or expansible character of the charges or the judicious adjustment of their

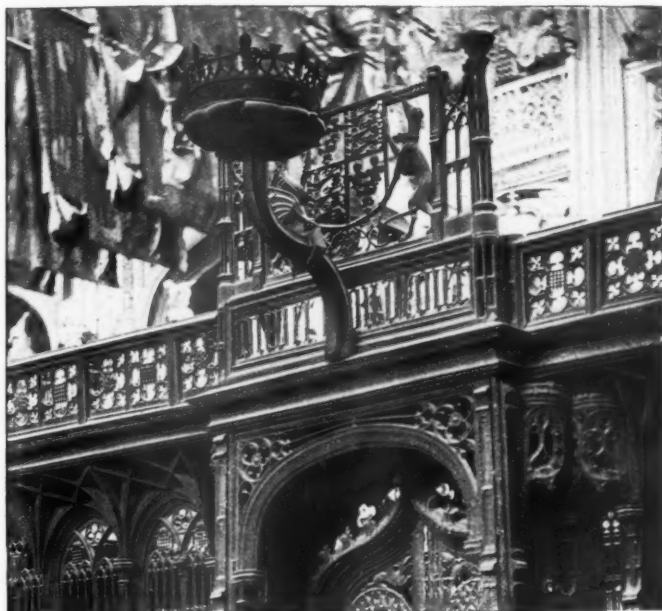


FIG. 13.—Part of the Bronze Grate enclosing the tomb of Henry VII. and his Queen at Westminster, with the Royal Arms and Badges. The great branch for a candle over the door is fashioned as a crowned Tudor Rose.

proportions. The enamelled escutcheons on the tomb of Edward III. are beautiful illustrations. Nowadays this important point is almost entirely overlooked, and its being so is one of the reasons for the poverty-stricken appearance of modern heraldry. Witness the treatment of the Royal Arms, for example, on our coins, our banners, and elsewhere, and, in fact, of heraldry generally on recent monuments and buildings.

Another matter to which I would call your especial attention is the treatment of crests. In all good heraldry down to quite recent times the crest was *invariably* shown, as it was in fact, as part and parcel of the helm on which it was fixed; and it was never represented as separated from the helm, except in a few cases where it stood on a cap of maintenance, which is, of course, another form of headgear. The crest faced the same way as the helm, and usually rose from within a torse (a twisted band of two or three colours) or a coronet. From behind it fell the mantling, which was a simple scarf of some kind, probably to keep off the sun. In conventional representations the mantling soon assumed more ample proportions, until it extended beyond the helm on either side, and was disposed in graceful twists and folds with dagged edges to represent the supposed cuts it was liable to receive in the field.

The helm and its crest, with the mantling, thus became a feature capable of an infinite variety of beautiful treatment, and one that the old men evidently revelled in. Some of the most delightful examples are to be found amongst the stall-plates of the Knights of the Order of the Garter at Windsor [see figs. 17, 18, 19], a storehouse of

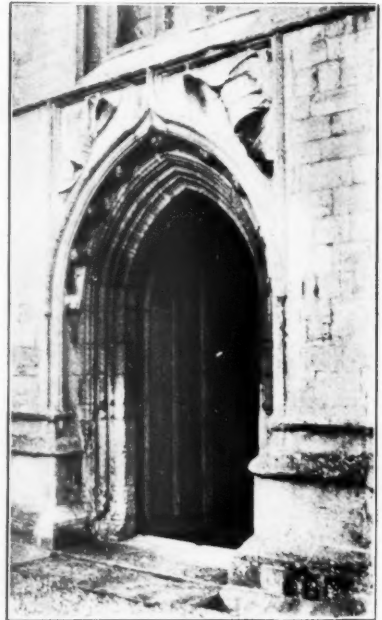


FIG. 14.—Doorway in Uffington Church, Lincolnshire, with crested helms, &c. in the spandrels.
(From a photograph by the Rev. Walter Marshall.)

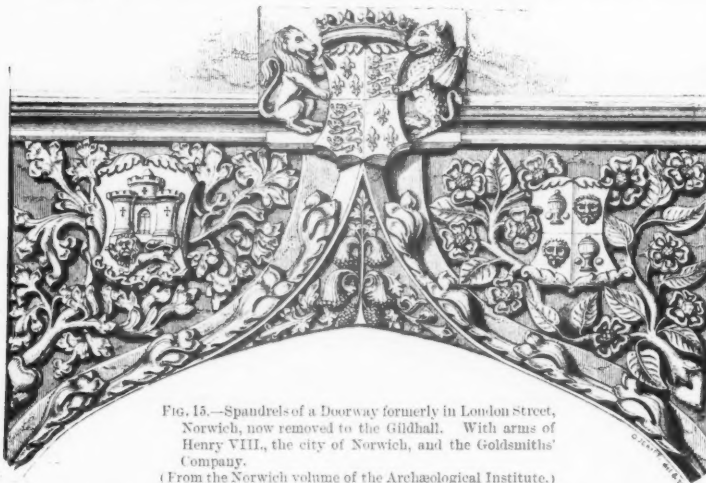


FIG. 15.—Spandrels of a Doorway formerly in London Street, Norwich, now removed to the Guildhall. With arms of Henry VIII., the city of Norwich, and the Goldsmiths' Company.
(From the Norwich volume of the Archaeological Institute.)

heraldic art which is but little known or appreciated. I could not resist bringing down for your edification a number of coloured photographs of these charming memorials; and I will ask you to notice the treatment of the crests, and how flatly the colours of the mantlings contradict the modern rule that the mantling should always follow the principal metal and colour of the arms. Here the majority are red, with a lining of ermine, but various delightful variations are found, and these are among the things that make old heraldry a matter of enjoyment.



FIG. 16.—Gatehouse of St. John's College, Cambridge. Built about 1510. With arms, supporters and badges of the foundress, the Lady Margaret Beaufort, mother of Henry VII.
(From a photograph by Valentine & Sons, Dundee.)

Nowadays the crest and its torse are severed from the helm and represented by themselves. But the miserable object thus formed, for it always is a forlorn and miserable object, is still called a "crest," and some people think it a mark of distinction to have such a "crest" printed on their note-paper, or engraved upon their plate, or stamped on their servants' buttons. If an architect can find any joy in designing a work which includes a "crest" of this poverty-stricken type he is content with little.

Almost as soon as crests came into fashion about the middle of the fourteenth century those delightful artistic adjuncts known as supporters also sprang into being. There can be little doubt that supporters originated on seals, in the animals and figures that were often



FIG. 17.—Stall-plate of Sir Sauchet d'Abrichecourt, K.G., 1348-c. 1360. Date of plate, 1422.



FIG. 18.—Stall-plate of John, Lord Cornwall, K.G., c. 1409-1443. Date of plate, 1422.

grouped round a central shield to fill up the vacant spaces. These creatures had almost always some heraldic significance, and it was but a step onwards from the first placing of them on each side of a shield to represent them as holding it up, and so becoming supporters. When the shield is surmounted by, and more or less subordinated to, the helm, crest, and mantling, it will be seen in all good ancient examples that the supporters then uphold the helm as being the heavier object, the shield being assumed to hang from it. A true sense of balance and security is thus obtained, and the supporters take their proper part in the composition. In architectural works the effect of such a group often may be of the greatest value, and many beautiful examples are to be met with on tombs and monuments, or over doorways and archways. The Courtenay fire-piece at Exeter [fig. 7] and the Ramryge chapel at St. Albans [fig. 9] afford excellent illustrations of the proper use of supporters; and I have already shown you two fine instances from Cambridge in the panel from King's College Chapel [fig. 10] and the grand gatehouse of St. John's College [fig. 16].

Our forefathers further utilised supporters and heraldic creatures generally as holders of

shields, as on the buttresses of King's College Chapel at Cambridge, or as bearers of banners, like those on the Bouchier monument at Westminster [fig. 8]. Examples are not uncommon on the richer buildings of the Perpendicular period. The contract for vaulting the quire of St. George's Chapel, Windsor, dated 1505, stipulates for the completion of the buttresses, parapets, and pinnacles, "and the King's bestes stondyng on them to bere the fanes on the outside of the said Quere." These beasts were figures of lions, antelopes, greyhounds, and dragons, one on every pinnacle, each holding a long rod terminating in a gilt vane. They are shown in place in Ashmole's view of the chapel, and a charming effect they must have had. Unfortunately they were all taken down and destroyed during the last century.

Like beasts and vanes, all brightly painted, once stood on stone pillars arranged along the flowerbeds and round the ponds in the pond garden at Hampton Court, and the beds themselves were bordered by low brick walls and wooden posts and rails, painted with the green and white of the Tudor livery colours. The Mount in the same garden, whereon stood the great Round Arbour, was also set about with figures of "the Kynges and the Quenys beestes in tymber." The aspect of this truly heraldic garden must have been delightful in the extreme. Charming peeps of it may be seen through the archways represented at either end of the great picture of Henry VIII. and his family at Hampton Court.

There are a number of other matters on which much might have been said, such as the use and treatment of badges, the misuse of the buckled band restricted to the motto of the Order of the Garter, and the wretched system of representing the tinctures of a shield, crest, or supporters by dots and hatchings. But for information on these and other kindred matters I must refer you to a Paper I recently read before the Society of Arts upon "The Artistic Treatment of Heraldry."*

I must not conclude without expressing my warmest thanks to my good friends, the Rev. Walter Marshall, Mr. J. P. Gibson, and Mr. Emery Walker, for their kind loan of most of the lantern slides I have been able to show you this evening.

DISCUSSION OF MR. ST. JOHN HOPE'S PAPER.

Mr. ASTON WEBB, F.S.A., *Vice-President*, in the Chair.

MR. J. ALFRED GOTCH [F.], F.S.A., proposed a very cordial vote of thanks to Mr. St. John Hope for his most admirable Paper, and said that he had been exceedingly struck with

the very interesting series of views thrown on the screen. Looking at the subject from the decorative point of view, the later examples pleased him more than the earlier. The older



FIG. 19.—Stall-plate of Sir William Arundel, K.G., 1395-1400
Date of plate, 1422.

* *Journal of the Society of Arts* (19th February 1897), xlv. 227. [The Institute owes to the courtesy of the Editor of the *Journal of the Society of Arts* the blocks of figs. 2,

12, 13, 17, 18, 19, which originally appeared in that Journal among the illustrations to Mr. St. John Hope's Paper.—Ed.]

the shields and devices the simpler they were; but for pure interest of design, as apart from merely statement of fact, some of the shields of a later period, such as that of the Bishop of Exeter, struck him as most beautiful and ingenious: the heraldic facts were portrayed most charmingly; not only were the alliances and matters of history given, but the work showed the actual skill and ingenuity of the designer and the love he had for his work. So with the tomb in Henry VII.'s Chapel—it was a most remarkable example of the arms of England in bronze-work. A more elegant supporter than the greyhound afforded could not be conceived, and the way the arms were displayed was most ingenious, because, as a rule, in drawing heraldry the various badges were shown entirely separate; but in order to have them supported when on the shield all those things had to be shown. If he might offer a word of criticism on the designs of men who designed far better than was done in the present day, he thought that in some of the Tudor work at King's College Chapel, for instance, the badges seemed rather coarse, and a little bit out of scale with the charges on the shield, because the badge itself was perhaps as large an area as the shield. The illustrations put before them by Mr. Hope showed the great advantage of studying heraldry, not only in the flat, but in the round. One could learn something with respect to the charges, &c., in heraldry better by modelling than by drawing the shield; one learnt then how the shield was constructed, and how the charges and the variations which the shield bore were logically placed the one in relation to the other. Mr. Hope had remarked upon the freedom in heraldry; that certainly was one of the great things at which modern designers ought to aim. Certainly great freedom in drawing the charges and the shield shape was taken by the old designers, but that freedom was entirely lost in the last century and the century before that. Mr. Hope had said that the only shape of shield particularly devoted to one purpose was the lozenge, which was devoted to the ladies. Considering the origin of heraldry, and that the badges or insignia were worn by knights enveloped in cumbersome armour, it was curious that ladies should ever have thought of indulging in heraldic badges. He supposed that soon after its inception heraldry took a little departure from the strict line it ought to have followed in its pure development, and became not only useful but decorative; and the ladies, with the usual facility of their sex, seized every opportunity of applying such decoration to their already decorated persons. A curious instance of the use ladies made of heraldic devices was shown in Spain, where ladies who were unmarried displayed a shield, one half of which was devoted to their paternal coat, and the other half left blank on which to put the arms of their

husbands. Apart altogether from the decorative point of view of heraldry, architects especially should find it exceedingly useful from the amount of light it threw upon history. Very often the only clue one had to the date of a building lay in the shields which adorned it; and so, altogether apart from the pleasure one had in fine drawing (and that was one of the chief charms of ancient heraldry), its historical use was a great point. One of the slides showed some shields that were charged, not with arms at all, but with letters and with figures—with a monogram and dates. That was an interesting thing to notice, for even in Mediaeval times the shield, which one naturally thought would be of a shape to be devoted entirely to heraldic bearings, was used in that instance to carry letters or initials.

MR. J. J. STEVENSON [F.], F.S.A., in seconding the vote of thanks, said it had been a pleasure to listen to the Paper, not only from Mr. Hope's knowledge and precision and accuracy of statements, but even more from the charming set of examples of old heraldry shown on the screen. They made people in the present day feel quite poor and poverty-stricken that they could not do likewise, even with the Royal Institute of British Architects to help them. Heraldry must have begun long before letters. It was simply a picturesque way of writing one's name, and belonged to the same class of things as signs of public-houses, invented before people could read. Looked at in that light he could not understand why it should be thought presumptuous or upsetting to put one's family sign on one's house or plate. In regard to the modern use of arms, there was the difficulty of the helmet. Helmets were not worn nowadays, and one could not well put a crest on a top-hat! That was the excuse he would make for people using the crest without the helmet; or one might use it by itself on a building, as parts of the arms were used separately in old time, as ornaments, though it is properly an addition to the head-covering. If heraldry is a mode of writing one's name, the bearings may be put on a plate, or a shield, or anywhere else, without a helmet. He wanted to make heraldry a practical modern thing. He did not in the least see that the beautiful old picturesque way of writing one's name, especially on buildings, should not be kept up. As to the origin of crests, that was rather an archaeological question. The old crests were of enormous size. That on the tomb of the Black Prince in Canterbury Cathedral looked like a real leopard. Every architect ought to know that the mere form of the shield was a matter of mere fashion, and of no importance. Those marks or bearings were often put on coats, and on these they would not take the form of a shield, but be simply dispersed over it. Mr. St. John Hope referred to the doorway of St. John's College, Cambridge. He (Mr. Stevenson) had

been fortunate enough to be the discloser of the chimney-piece in the other College which Lady Margaret built at Cambridge, Christ's College. He had some work to do there, and the new Master wanted a design for his drawing-room chimney-piece. The existing chimney-piece was a very excellent and substantial one of black and gold marble, of the usual type, with pilasters at the sides; and he suggested there must have been an old chimney-piece there. It was the private room of the Lady Margaret. He remembered the interest with which they took down that chimney-piece, and, taking out some bricks, saw at one corner a little piece of moulding which was evidently of very ancient date; and next morning the whole chimney-piece was disclosed quite perfect. It was well it had been built up, as otherwise it might have been restored. There were marguerites on it for "Margaret," as well as her monogram and the King's, the fleur-de-lis, and the rose and portecullis, each about a couple of inches square.

MR. HUGH STANNUS [*F.*] said that Mr. Stevenson had mentioned the shrinking from using coats-of-arms on the part of clients as being an assumption of too much; and he had found the same feeling; but when a man was of ancient blood or good family, then it was a pity he did not allow it to be stated. And when a man was "a new man," even then he might have a coat-of-arms, on proper application to the Heralds' College. One remembers the "new man" when he was challenged with having assumed arms, and told that he was of no family, and his reply, "No, but I am going to found a family; and they will use my coat-of-arms hereafter." With regard to the helmet, he was always in favour of using it over the shield, with the wreath and mantling falling from it. The whole, when complete, is much more beautiful for decorative treatment. All heraldry is a conventional method of stating a certain fact, and if the conventional method of putting the arms on a shield were adopted he saw no reason why the helmet and its accessories should not be shown. The use of the helmet further gives an opportunity for having a boss or lump coming over the flat shield; and this bossing is the very essence and life of relief-work. With regard to the main question, he thought architects might look upon the subject from two points of view. First of all, Heraldry is introduced to give information, to tell a story as to who were the personages who lived there, who erected the building, who was buried there, or who had been the benefactor generally. That, of course, is the Storiational side of Heraldry. It is really one branch of that great subject of Storiational which all artists should introduce in their art works. It was useful to give some statement or story, and to us now it was often the only means of learning dates and names. In regard to

the shape of a woman's shield, it should be borne in mind that originally the heraldic coat-of-arms or device was personal and individual; and it was only after the lapse of some time that it became a family cognisance. While it remained merely a personal thing, a man might change his heraldry as often as he liked; but once it had become a family matter, then, obviously, it was necessary to differentiate the woman from the man, just as the sons were differentiated from their father; and hence the lozenge shape. The family use, or hereditary use, of Heraldry had necessitated the registration (if he might call it so), and the College of Arms, or Heralds, whose function would be to take care that people did not appropriate each other's Heraldry, just as, at the present day, they would not be allowed to appropriate each other's trade marks. When it had thus become a family more than a personal mark, the question comes in, where would be the most natural place to put it? Obviously in going up to a man's home or castle, instead of seeing his brass name-plate on the door, stating that Mr. So-and-so lived there, the visitor would look up and see a central shield carved over it; and this would show who lived in the castle, while the collateral shields would show the family alliances. Then, on going further into the hall, where the retainers stood, and where, perhaps, the owner would meet his guests, a very natural thing would be that the heraldry should be there also, displayed in the frieze. And further, at the common hearth where all the family collect, then obviously the mantelpiece would become the great place for the displaying of the family alliances; and all this would be a very useful piece of Storiational. From the second point of view—that of decoration (and architects had to look at it decoratively more than as matter of Storiational)—there are certain definite principles which govern its introduction. We wish to tell the story; but also to tell it in an artistic manner. As he had remarked before (when he had the pleasure of hearing Mr. St. John Hope give the substance of his Paper), he thought that when heraldry is introduced in architecture, then of course it must be subordinate to the principles that govern architecture; and those would be such principles as would require that the shield and all its accessories should show a sense of the shape in which they were enclosed, whether a frieze or spandrel or any other panel; and that, further, they should have some sense of the surface on which they are applied. In the ordinary case of work in relief, Diapering makes the surface a tone lower, by reason of the shadow cast upon the ground from the projecting parts. Therefore it is necessary, when a man desires to emphasise the changes, that he should diaper the ground. The folds of the Mantling also "force-up" the flat shield, by contrast. That

is entirely independent of the question of colour, because probably architectural or external heraldry will be considered as a matter of relief rather than of colour. He thought the subject a large one, and that Mr. Hope's Paper was only, so to speak, the first portion of it. He trusted to hearing Mr. Gotch that day fortnight; and a further Paper, on some future occasion, which would deal with modern heraldry. He felt a little sorry that Mr. St. John Hope had somewhat decried modern heraldry, as he had seen some in Mr. John Clayton's studio, and also by Mr. T. R. Spence; and there was some good work by Pugin, which in his judgment was quite as fine as any heraldry that ever was done in the old times. Of course they had not done it "off their own bat," so to say, but by study of the old work; and he ventured to think that by the careful study of the examples of the old work, modern architects, as a body, might hope to emulate, and perhaps to equal it. This, however, could only be done by earnest and loving study.

Mr. J. D. CRACE [H.A.] said that in reference to the question of the abuse of the crest independently of its surroundings, it was interesting to consider what relation the crest and mantling and the helmet had to each other. The crest was probably stitched or fastened on to that which became the mantling. All that was bound on to the helmet, *i.e.* the cloth, was bound to it by the wreath or chaplet or coronet as the case might be, and the helmet was the solid body on which the cloth with the crest attached was bound by the wreath. A good deal of the freedom which Mr. St. John Hope had fortunately brought before the architects was due probably to a thorough knowledge of the general principles of heraldry and of the meaning of the insignia of heraldry. Freedom was a very dangerous thing to adopt by those who had not gone through the mill of real education. One saw it in art every day, and it was misused more completely than one cared to see. The magnificent examples of the gateways of King's and St. John's Colleges at Cambridge, and the still finer examples of those magnificent blazons or heraldry devised outside some of the great gates in Spain, where heraldry was carried to a wonderfully rich perfection, and where they were made the decoration of the noble spaces between two round towers of the gateway, and similar spaces, with areas of 15 or 20 feet square covered with the shields and supporters of the sovereign represented—those great spaces bearing ornamentation with meaning were worthy of admiration. It was well to bear in mind, where a man desired to infuse some meaning into the ornamentation of a building, that it could thus be done in such cases as municipal or State buildings, or buildings for public purposes, or even buildings for private purposes. They were each interesting in their own way. Mr. Hope, in referring to the beautiful bronze gates of Henry

VII.'s tomb, wished that such work could be done nowadays. He did not know whether Mr. Hope had ever seen the brass gates between the entrance to the House of Lords' lobby and the House of Lords; but in his opinion they did not suffer by comparison even with the Henry VII. gates, and they were done forty years ago by Harman from Pugin's drawings. They were well worthy of admiration as showing that ability existed in the present day to produce such things if there were only the knowledge to plan them and the demand for them. With reference to the tester over the tomb of Henry IV. at Canterbury, which was decorated in colour with heraldic devices and badges and mottoes, it was interesting to find that it was decorated on at least three separate occasions, and one could follow distinctly the three periods at which it was re-decorated, always with the same devices, and none of them could be later than the time of Henry VII. That showed that much attention had been paid to keeping up the character and appearance of that monument.

THE CHAIRMAN, in putting the vote, said that they were extremely glad to see present so many experts in heraldry—which they as architects could not profess to be. They must look to a great extent to those gentlemen if any improvement in modern heraldry were to take place. At the same time architects were fully alive to the importance of this matter in conjunction with their own art. They realised very fully that the poetry and the history of their buildings must always, in point of detail at any rate, largely depend upon the introduction of heraldic devices. One recognised very well in the little almshouse outside the town the value of the small heraldic panel over the gateway, just as much as one recognised the magnificent result in the great castle or the stately church. With regard to modern architecture, they had an excellent example of general heraldic treatment in the Houses of Parliament. The way heraldry had been there introduced, principally by Pugin, over the whole of the building, not only into the architecture, but also the way in which the charges were placed in the shields, and the general execution of the detail, was a wonderfully good example of modern heraldry of which architects might well be proud.

Mr. W. H. ST. JOHN HOPE, M.A., in reply, said that he began his Paper with the understanding that most of those present were acquainted with what he might call the elements of heraldry, and that it was not necessary to go into what might be learned from an ordinary textbook. The sole point with him was how far heraldry and architecture were associated together. The question of the use of heraldry by ladies was entirely an archaeological one: it originated when heraldry became hereditary. At first, arms were not hereditary, nor were crests hereditary for a long time,

and mottoes were not hereditary even now; but when heraldry became hereditary, and every house had its own arms, it was used in slightly different ways by the different male members of the family, because they might be the founders of branches of the house. Then ladies used them; but as they did not found branches of a house, but assisted sometimes in founding a branch of another house, they did not make any difference in the paternal arms, as did the sons. Even the use of the lozenge was not restricted to the ladies. He had mentioned the case of the monument of William de Valence, where the remaining portion of the bedplate of the effigy was adorned with beautiful enamelled lozenges with the arms of England and De Valence on them, and he might have brought a lantern slide which would have represented the arms of a man on a lozenge instead of a shield. If it became necessary in designing a diaper to put arms on lozenges instead of on shields, the Medieval artist had no hesitation in doing so. Mr. Stevenson had objected to the use of helmets on the principle that nowadays helmets were not worn, and Mr. Stannus had reminded him that we do not bear shields; but he would like to remind Mr. Stevenson of what he (Mr. Hope) tried to make clear, that if the crest were taken off a helmet it ceased to be a crest, because the very word "crest" meant a plume or something erect on the head of a bird or beast, and the first crests were therefore such things as plumes on heads of birds. With regard to the size of crests, of course it sounded very absurd to talk of a man having a lion for his crest; but a man did not wear a full-sized lion, but only a model of one. That poor dilapidated leopard which surmounted the Black Prince's helmet at Canterbury was in his custody at the Society of Antiquaries some little while ago, with all the other insignia on the tomb. It never belonged to the Black Prince at all, but was made after his death, and was part of the paraphernalia borne at his funeral. It was, nevertheless, a real crest, and made of leather covered with jesso-work. One could readily imagine that any object which did duty as a crest in the fourteenth century, if made of hollow leather, would weigh comparatively little, even if, like the Bouchier crest on one of the stall-plates, it had a long pigtail behind. With regard to the fixing of crests, on such of the few old helmets as they had, it would be found that, in addition to the holes that were made to fix the lining and the cushion that carried the weight on the man's head, there were certain extra holes that had nothing to do with the lining and padding, but were obviously made for fixing on the crest. The other holes were generally arranged in pairs, because there was a lace came through which was tied with a little bow outside; but these other holes were distributed regularly round the top, and were no doubt used for fixing the torse and the crest that rose from within it. In the

later helmets there was a little pipe or tube at the back, which was used for the same purpose; and if one walked through Hyde Park while the Guards were doing sentry one would find that on a wet day, when they have laid their plumes behind, each man's helmet ends with a little spike with a tube at the top in which he could stick his crest; and his plume is of course a crest. He did not consider it came within the scope of his Paper to talk of the magnificent modern heraldry in the Houses of Parliament; of course it was obvious to any one who went by them how very beautiful the heraldry was. But then Pugin, who was entirely responsible for it, was a man who was simply soaked with Medievalism of every kind, and to draw all those beasts, and those shields, and those beautiful badges, and so on, was as much second nature to him as it was to the man who carved those beautiful shields in the spandrels on the arcades in the Abbey. As regards foreign heraldry, he had not time to go into it, otherwise just as much could be said about the heraldry of Spain or France or Germany as about the heraldry of England; but in discussing fully the heraldry of one country, a general idea could be obtained of the heraldry of other countries, because just as there was one prevailing kind of architecture which went through Europe at one particular time, so there was one particular kind of heraldry. The rich heraldry of Spain could, of course, be paralleled in a less splendid degree by examples in our own country; but there was this difference in the heraldry of England and that of Germany or Spain, that it did not run riot to quite the extent that foreign heraldry did. The German heraldry was magnificent and beautifully picturesque, but it seemed to run into extravagances from which the English heraldic artists altogether kept free. In Spain that was perhaps less the case than in German heraldry, and he very much wished that somebody who had been in Spain, and knew its buildings, would write a Paper upon Spanish architectural heraldry, and illustrate it by a magnificent series of lantern slides. He was afraid that if it had not been for the kind friends he had mentioned it would have been quite impossible to have shown a tenth part of the beautiful examples that abounded in our own country, because the photographers would not take the views. They would take a picture representing the whole side of York Minster, for example, which, even if magnified to the size of the meeting-room, would not show any detail. One would like to see photographs of some of the fourteenth-century castles that existed in the North, but one tried in vain to get them—the photographers would not photograph them. They offered to take them if commissioned to; but why should they not photograph them on their own account, and have them on sale?



9, CONDUIT STREET, LONDON, W., 18th March 1897.

CHRONICLE.

International Competition for Theatre at Kiev.

The results of the International Competition for designs for a theatre at Kiev are now to hand. Particulars of the competition, which was organised by the municipal authorities of Kiev, with the aid of the St. Petersburg Imperial Society of Architects, were published in the *JOURNAL*, Vol. III. p. 550, together with a plan of the site. The awards have been made as follows: First Premium (2,500 roubles, about £250) to Professor Victor Schröter [*Hon. Corr. M.*], St. Petersburg; Second (1,500 roubles, about £150), to M. Heinrich Seeling, Berlin; Third (1,000 roubles, about £100), to M. Carlo Sada, Milan; Fourth (700 roubles, about £70), to M. Axel Anderberg, Stockholm; Fifth (300 roubles, about £30), to M. Georg Weber, Moscow. England was not represented among the eighteen architects who competed: these included nine Russians, three Frenchmen, three Germans, one Swiss, one Swede, and one Italian.

Portrait of the Ex-President.

Intending subscribers to the fund now being raised for the portrait of the Ex-President, Mr. F. C. Penrose, F.R.S., will be interested to learn that Mr. J. S. Sargent, R.A. elect, has kindly consented to paint the portrait in the summer.

The Architects' Benevolent Society.

The Annual General Meeting of the Architects' Benevolent Society was held on Wednesday afternoon, the 10th inst., in the Council Room of the Institute, the President of the Society (Professor Aitchison) occupying the chair. The Report of the Council for the official year, having been read, was adopted (see Report and Statement of Accounts, pp. 263-64). A vote of thanks to the outgoing Members of Council was proposed by Mr. Wm. Woodward, and seconded by Mr. H. H. Collins; and the following gentlemen were elected on the Council for the ensuing year: The President of the Royal Institute of British Architects, President, Mr. Wm. Kidner, Mr. Geo. Scamell, Mr. Zeph.

King, Mr. George Inskipp, Colonel R. W. Edis, Mr. Arthur Crow, Mr. E. A. Gruning, Mr. G. T. Hine, Mr. Arthur Cates, Mr. Aston Webb, Mr. H. L. Florence, Mr. J. T. Christopher, Mr. Sydney Smirke, and Mr. Wm. Grellier. The President moved a cordial vote of thanks to Mr. Arthur Cates for his services as Honorary Treasurer, and expressed the personal regret his colleagues on the Council felt on his retirement, and the great loss which would be sustained by the Society through his withdrawal, although they would still have the benefit of his advice and assistance as a member of the Council. Mr. Zeph. King seconded, and Mr. H. H. Collins supported, the Resolution. Mr. Arthur Cates, in a brief response, thanked the Meeting, and expressed the wish that the Society were more generally supported by the architectural profession at large than was the case at present. On the motion of Mr. Wm. Kidner, seconded by Mr. Henry Hall, Mr. W. Hilton Nash was elected Hon. Treasurer. Mr. Nash, in acknowledging his election, threw out one or two suggestions which he thought, if followed, might be helpful in promoting the welfare of the Society. Mr. Percivall Currey, on the motion of Mr. Woodward, seconded by Mr. Scamell, was thanked for his services as Hon. Secretary during the past year, and re-elected in his office. Mr. W. Hilton Nash proposed, and Mr. King seconded, a vote of thanks to the retiring auditors, Mr. Henry Hall and Mr. Wm. Woodward, to which Mr. Henry Hall responded; and on the motion of the same gentlemen Mr. T. M. Rickman and Mr. R. St. A. Roumieu were elected auditors for the ensuing year of office. Mr. Arthur Cates moved a vote of thanks to the Institute for the use of office accommodation, &c., and the proceedings were brought to a conclusion by a cordial vote of thanks to Professor Aitchison, A.R.A., for presiding.

Additions to the Library.

Dr. P. J. H. Cuypers [*Hon. Corr. M.*], the Royal Gold Medallist elect, has forwarded two handsome folio volumes containing photographs and engravings of many of his executed works, as well as illustrations of designs of a miscellaneous character; and a number of detached photographs, chiefly illustrating sculpture connected with ecclesiastical buildings erected from his designs. Dr. Cuypers has also presented *Het Rijks-Museum te Amsterdam*, a series of plates in photogravure, published in twelve parts both at Amsterdam and at Paris; and the first part of the *Album van Ornamenten en andere Stylproeven uit de verschillende Tijdperken der Bouwkunst*, containing illustrations of ornaments and other architectural details of various periods, compiled by himself and M. Stoltzenberg. *Historique de la fondation de l'abbaye de Rolduc*, a pamphlet by Dr. Cuypers, with plates and many illustrations in the text, has also been received from the author.

Mons. Daumet [*Hon. Corr. M.*] has forwarded photographs and engravings of two of his principal architectural achievements, the Château de Chantilly and the Faculté de Grenoble, as well as a brief account of the former building, taken from the *Encyclopédie d'Architecture*, with illustrations.

From Mr. Edgar A. Hawkins [*A.*] has been received, for the Reference Library, Richardson's *Collection of Ornaments in the Antique Style*, containing twenty-seven plates in good condition [London, 1816]. To the same department has also been added a copy of Le Pautre's *Les Œuvres d'Architecture*, containing an inscription from Professor Cockerell to Professor Donaldson, dated 1853; and the second and third volumes (which complete the series, the first volume being already on the shelves of the Library) of *Le Musée de sculpture comparée du Trocadéro*, each volume containing ninety-one plates [Paris: Guérinet].

Mr. Albert W. Cleaver [*A.*], the Godwin Bursar for 1895, visited America, and the Report which he has presented to the Institute consists of a handsome folio, in MS., containing a very complete account of the Johns Hopkins University at Baltimore, with numerous illustrations and plans to scale, making altogether a desirable addition to the literature on the subject of hospitals.

Spons' Architects' and Builders' Price-book, by W. Young, has been received from the publishers [London: E. & F. Spon], containing information in advance of previous years, including a chapter on electricity, with specifications and estimates of electric lighting installations carried out by the author, &c.; and divisions on concrete, fireproof floors, and granite.

The *Bullettino* of the Commissione Archeologica Comunale di Rome and the *Annuaire* 1897 of the Société d'Archéologie de Bruxelles, the *Transactions* of the Canadian Society of Civil Engineers (vol. x. p. 1), the *Proceedings* of the Royal Society (No. 366), the *Proceedings* of the Society of Antiquaries (vol. xvi. No. 11), have been received from their respective Societies.

MINUTES. X.

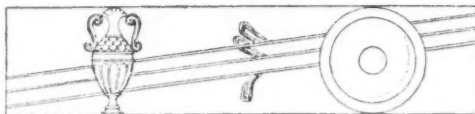
At the Tenth General Meeting (Ordinary) of the Session, held Monday, 15th March 1897, at 8 p.m., Mr. Aston Webb, F.S.A., *Vice-President*, in the Chair, the Minutes of the Meeting held 1st March 1897 [p. 240] were taken as read and signed as correct.

The decease was announced of Clifton Wilkinson Whittenbury, *Associate*.

The following Associate, attending for the first time since his election, was formally admitted, and signed the Register—namely, Alfred Edward Cribb.

A Paper by Mr. W. H. St. John Hope, M.A., entitled *HERALDRY IN ENGLISH MEDIEVAL ARCHITECTURE* having been read by the author and illustrated by lantern slides, the same was discussed, and a Vote of Thanks passed to him by acclamation.

The proceedings then terminated, and the Meeting separated at 10 p.m.



ARCHITECTS' BENEVOLENT SOCIETY.

Report of the Council.

Annual General Meeting, 10th March 1897 [p. 262].

The Council of the Architects' Benevolent Society in the Reports which they have submitted to the Annual General Meetings during the last few years have been able to comment favourably upon the growing appreciation amongst architects generally of the good work accomplished by its efforts, and of the larger measure of support which it has received. Last year they had to lament the death of some of its oldest and most liberal contributors, and it was to be feared that the income of the Society would suffer a serious diminution in consequence. It is therefore with considerable satisfaction that they are able to announce that the progress recently made by the Society has, during the past year, been maintained.

This is to be largely attributed to the appeal issued by Mr. Penrose, the late President, in the early part of last year, to every architect in practice in the United Kingdom. Besides many handsome donations, the appeal was successful in adding some forty new names to the list of annual subscribers, and in obtaining increased subscriptions from some who were already liberal contributors. The Council wish to record their great indebtedness to Mr. Penrose for the trouble which he took in connection with the issue of this appeal, penned as it was on the very evening of his departure for Athens.

Still, although the Council have considerable satisfaction in noting the increase of annual subscriptions in recent years, they feel that the sum received is yet inadequate, in view of the fact that applications for assistance are made from all parts of the country; and they would point out that against the sum received last year in annual subscriptions, £460. 15s., no less than £569. 10s. was expended in grants; and to this sum should be added £35 advanced by the Honorary Treasurer toward the close of the year, when it was impracticable to convene a Council meeting to relieve the urgent needs of worthy applicants; so that the actual sum expended in relief during the year was £604. 15s. This sum, however, does not include the £70 dispensed in pensions, which are paid out of the income derived from investments.

With regard to the Capital Account, there was a balance at the beginning of the year to its credit of £117. 15s. 8d., and during the year the sum of £333. 12s. was received in donations. It was therefore thought well to increase the investments of the Society by the purchase of £250 Caledonian Railway 4 per cent. debenture stock, at a cost of £386. 17s. 6d., thus leaving a balance in the hands of the bankers on the 31st December of £64. 10s. 2d. This purchase increases the value of the Society's holdings of stock to (at cost) £9,893. 0s. 4d., which, with the balance at the bankers, leaves the total capital at £9,957. 10s. 6d. Successive Councils who have administered the affairs of the Society have for many years made efforts to increase the capital of the Society to £10,000, and it is a matter of satisfaction that the investments have now practically attained this point of stability, their value, indeed, at market quotations being in excess of this sum.

The Council have to announce, with great regret, that they have received an intimation from Mr. Arthur Cates of his intention of resigning the Honorary Treasurership, a position which he has held for seven years, and which has enabled him to render invaluable services to the Society. Mr. Cates has not only been a liberal donor and

